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Azucena Castro. *Postnaturalezas poéticas. Pensamiento ecológico y políticas de la extrañeza en la poesía latinoamericana contemporánea* (Berlin/Boston: De Gruyter, 2025), 238 pp.

Postnaturalezas Poéticas interrogates what it means to write and read poetry in a world where extractive capitalism seems to have canceled the very possibility of a future. Hence, here is the first lesson that Azucena Castro teaches us in her book: that it is the critic's commitment to speak about ruins of the present if they want to theorize a path forward for aesthetics in our current climate predicament. For nature, Castro will tell us, might have ended as we once knew it, but its aftermath lies in the testament of language.

Castro's book is unusual in many ways. Its originality begins with the circumstances surrounding its publication. *Postnaturalezas poéticas* is the first translational study of contemporary Latin American environmental poetry. It is also the inaugural volume of a promising book series in the Latin American environmental humanities: De Gruyter's "SubAtlantic: Latin American, Caribbean, and Luso-African Ecologies," edited by Jens Anderman, Gabriel Giorgi and Victoria Saramago. Departing from the stratigraphic category "subatlantic"—as the climatic age currently coming to an end—the series aims to create a cartography of voices and territories that begins with Castro's contribution. She will go on to pass the torch to incoming authors, the first of which will be Manuel Silva-Ferrer with a forthcoming book on Venezuelan petrocultures.

But *Postnaturalezas'* originality also—if not mainly—lies in the merit of its own contributions. The first one is how the ambitious breadth of its materials conveys a capacious understanding of postnatural poetics. Castro engages with textual bodies that overflow traditional understandings of poetry spilling onto transmediality, interdisciplinarity, and collective practices. This broad definition of poetry allows her to move past thematic-driven analysis of ecopoetics, environmental poetics, and nature poetry as encountered within green ecologies. Instead, Castro proposes thinking *vis-a-vis* the formal aspects of poetry to attempt answering a very ambitious question: how can poetic estrangement aid us in moving past the conceptual framework of modernity? Moreover, how can the strategies of dishabituation of twenty-first century Latin American poetry serve as a theoretical laboratory for moving past modernity's artificial understanding of nature?

Castro's answer to those questions is a radical one. Instead of lamenting the loss of a certain form of nature, contemporary Latin American poetry puts forth modes of inhabiting a damaged planet together with other-than-human bodies, territories, and material entities. Castro formulates this answer by arranging her corpus through three binding figures: assemblages, metamorphoses and animisms. Each section situates Castro's corpus within the broader tradition of Latin American poetry and goes on to show how the present state of the art is indebted to forms of experimentation that began during dictatorship context in Latin America. This is perhaps another one of the book's most valuable lessons: showing poetry itself has historically served as a site for the theorization of violence and that, unlike what we see in a lot of contemporary interventions, literary criticism can be done through our materials instead of onto them and by incorporating tradition instead of excluding it.

"Parte 1: Ensamblajes," Castro centers on a corpus that elaborates on trash and ruins as assemblages that enact the relationship between nature and capital. The introductory section departs from the work of Chilean poet Carlos Soto Roman—specifically his poetic chapbook *The Air I Breathe* (2013)—to theorize breathing with a polluted planet as a model of postnatural assemblage. Drawing on the theorization of the Wastelocene, Castro coins the term of residual poetics to analyze Argentine poet Daniel Samoilovich's grotesque climate tragicomedy *El despertar de Samoil* (2005), Mexican visual artist Verónica Gerber Bicecci's plastiglomerate haikus *Otro día... poemas sintéticos* (2020), and Venezuelan poet Santiago Acosta's petropoems in *El próximo desierto* (2019). Castro proposes that these poems formally detach from traditional poetic genres to propose strange and monstrous textual-bodies able to convey assemblages between humans and nonhumans in devastated ecologies. In this first part, the focus on residue temporalities proposes concrete coordinates to enhance our understanding of deep time.

In "Part 2: Metamorfosis," the focus is anti-speciesism. Castro takes her cue from Cecilia Vicuña's 1971 collaboration with seeds in her video-poem "Semiya" to theorize human-nonhuman assemblages. Combining Western and Indigenous frameworks, this section's analysis focuses on Nicaraguan poet Esthela Calderón's vegetal breathing in *Soplo de corriente vital* (2008), and Mapuche-Huilliche poet Roxana Miranda Rupailaf's land and water poetics in *Shumpall* (2011). The focus here is on how these poetic bodies offer a gateway to imagining territorial relationships beyond the framework of Western modernity. Affects—such as erotic desire—play a fundamental role in challenging the discrete division of bodies and exposing their porosity.

Finally, in "Part 3: Animismos," Castro departs from Brazilian artist Eduardo Kac's biopoems (1980s) as an early example of poetic creation of other than human languages. In Kac, microorganism agency comes to fore allowing Castro to theorize a decolonial understanding of life and its meaning. In this section, she ties Kac's experimental poetics with contemporary works informed by more-than-human paradigms as conveyed in Indigenous cosmologies. This section focuses on Mexican poet Luigi Aimara's urban necrosis in *A Pie* (2009), Brazilian poet Josely Vianna

Baptista's treescapes in *Nada está fora do lugar* (2017), and the neoliberal piropoetics of the Argentine collective poem *Humedal. Poema a cuatro manos* (2020), written by Sergio Fuster, Néstor Farino, Antonio Ramos and Sergio Ferreira with illustrations by Antonio "Pipi" Ramos. This section subtly poses the question about the legibility of non-Western cosmologies and Traditional Ecological Knowledge in the context of creolized and Spanish-language based poetics. Castro's response seems to be that new modes of cosmological imagination are possible even in the case of settler poetics.

This book's many merits are hard to convey in the brevity of a book review. Nonetheless, it would be unfair not to finalize by speaking of Castro's commitment to the Environmental Humanities *ethos* of collaboration. This open-endedness begins with the decision to include a foreword by Jorge Marcone, which shows that Environmental thinking always occurs in co-mingling with others: interlocutors, colleagues, mentors. I think it's worthwhile celebrating this book's deep commitment to the *ethos* of the field but, also, its independent theoretical rigor, generous engagement with her materials, and careful crafting of form. Equally, one could not but celebrate seeing the emergence of a bottom-up theoretical methodology that departs from the corpus instead of imposing others' theoretical apparatus to it. We could only expect that this, too, will be the torch Castro passes on to the future authors of SubAtlantic aesthetics.